

IGOR STRAVINSKY ŒDIPUS REX

Opera – Oratorio en deux actes d'après Sophocle

Opera – Oratorio in two acts after Sophocles

Opern – Oratorium in zwei Akten nach Sophokles

par by von

IGOR STRAVINSKY - Jean Cocteau

Nouvelle Revision
Revised Edition
Revidierte Ausgabe

1948

B O O S E Y & H A W K E S
M U S I C P U B L I S H E R S L I M I T E D
L O N D O N · P A R I S · B O N N · J O H A N N E S B U R G · S Y D N E Y · T O R O N T O · N E W Y O R K

Copyright 1927 by Édition Russe de Musique (Russischer Musikverlag) for all countries
New version copyright 1949 by Boosey & Hawkes Inc., New York, U.S.A.
Copyright for all countries

All rights of theatrical, radio, television performance, mechanical reproduction
in any form whatsoever (including film), translation of the libretto, of the
complete work or parts thereof, are strictly reserved.

Personnages

Characters	-	Personen
Œdipe		Ténor
Jocaste		Mezzo-Soprano
*Créon		Basse-Baryton
Tirésias	Basse
Le Berger	<i>The Shepherd</i> <i>Der Hirte</i>	Ténor
*Le Messenger	<i>The Messenger</i> <i>Der Bote</i>	Basse-Baryton
Chœur (Ténors et Basses)		

*Ces deux rôles peuvent être exécutés par le même artiste

*These two parts may be sung by the same artist

*Diese beiden Rollen können von einem Sänger übernommen werden

ORCHESTRE

3 Flutes (Fl. III aussi Petite Flûte)	4 Cors en Fa
2 Hautbois Cor Anglais	4 Trompettes en Ut
3 Clarinettes en Si b et La (Cl. III aussi Pte. Cl. en Mi b)	3 Trombones
2 Bassons Contrebasson	Tuba
	Timbales
	Batterie
	Harpe
	Piano
Cordes	

Durée d'exécution *Duration*

Spieldauer

50 minutes

English Translation by E. E. Cummings

(For complete English translation see Speakers text in Vocal Score)

Deutsche Übertragung von L. Thurneiser

(Die vollständige Übersetzung der Rolle des Sprechers ist im Klavierauszug enthalten)



Dessin de THÉODORE STRAVINSKY

Ce décor présente l'avantage de n'avoir aucune profondeur. Il empêche les voix de se perdre. Tout se passe au premier plan.

Le décor du premier acte est ensoleillé, de couleur bleue, orné de rideaux blancs.

Au second acte, même décor sauf le fond qui change et les draperies absentes. Le nouveau fond est noir. L'acropole légèrement exécutée à la craie sur le fond du premier acte et que montre le rideau servant à découvrir Créon, se retrouve sur le rideau du deuxième acte.

Pour l'entrée en scène et la sortie des personnages, se rapporter à la partition.

Sauf Tirésias, le Berger et le Messager, les personnages habitent leurs costumes construits et leurs masques. Ils ne bougent que des bras et de la tête. Ils doivent avoir l'air de statues vivantes.

La disparition et la réapparition d'Œdipe au deuxième acte se produisent lentement, sur place, par une trappe, comme dans les féeries.

This décor presents the advantage of having no depth. It avoids the voices becoming lost. Everything takes place on one level.

The décor of the First Act is bathed in sunshine, in blue colour, decorated with white draperies.

The Second Act has the same décor, except for a change of the background and the absence of the draperies. The new background is black. The Acropolis, which was lightly drawn in chalk on the background in the First Act, and which appears on the screen covering Creon is again on the screen in the Second Act.

For the entry and exit of the characters, refer to the score. Except for Tiresias, the Shepherd and the Messenger, the characters remain in their built-up costumes and in their masks. Only their arms and heads move. They should give the impression of living statues.

The disappearance and reappearance of Œdipus in the Second Act takes place slowly, on the spot and

Der Vorzug dieses Bühnenbildes besteht darin, dass jede Tiefe fehlt und die Stimmen nicht verhallen können. Die ganze Handlung spielt sich im Vordergrund ab.

Die sonnenüberflutete Szenerie des ersten Aktes ist blau gehalten. Weisse Vorhänge.

Im zweiten Akt die gleiche Dekoration, jedoch keine Vorhänge und schwarzer Hintergrund.

Wenn im ersten Akt der Vorhang, welcher Kreon verdeckte, zurückgeschoben ist, so erblickt man auf dem Hintergrund, mit Kreidestrichen leicht angedeutet, die Akropolis, deren Zeichnung sich auch auf dem Bühnenvorhang des zweiten Aktes wiederfindet.

Betreffs des Auftretens und Abganges der Darsteller vergleiche man die Partitur.

Teiresias, Hirte und Bote aufgenommen, sind die Darsteller mit stilisierten Gewändern und Masken bekleidet. Sie bewegen nur den Kopf und die Arme, so dass sie belebten Statuen gleichen.

Im zweiten Akt müssen Verschwinden und Wiedererscheinen des Œdipus langsam und auf derselben

Lorsqu'Œdipe réapparaît, il porte un autre masque indiquant son malheur ; il est aveugle.

Jocaste se tient à un balcon entre colonnes. Un rideau (indiqué en pointillé sur le plan) la découvre et la recouvre. Après sa fuite, la niche reste vide et dans cette niche se montre le Messager qui chante "*Divum Jocastae caput mortuum*." Il porte une longue et double trompette qu'il approche de sa bouche avant de chanter et pendant les sonneries qui entrecouperont le texte du speaker.

Créon apparaît au sommet des rochers. Un rideau (indiqué en pointillé sur le plan) le découvre près de son char et de ses chevaux esquissés sur la toile (comme l'acropole). Il reste jusqu'à la fin du premier acte.

Tirésias est l'esprit de vérité, l'esprit de la fontaine de vérité. Nuit complète. On éclaire le rocher sous Créon. Ce rocher s'entr'ouvre et montre une grotte. De cette grotte sort Tirésias, vague statue couverte de voiles qui flottent autour d'elle et que les projecteurs suivent partout. Après avoir chanté, Tirésias rentre dans la grotte, le rocher se referme et on redonne la lumière.

Le berger porte un jeune veau autour du cou. Le veau, le masque et le costume forment une seule carapace qui cache le chanteur et ne laisse voir que ses bras et ses jambes. Le Berger entre par la gauche et chante au pied des marches de l'escalier en haut duquel se trouve Œdipe.

De même pour le Messager qui bouge et qui exécute la fin de son rôle au balcon de Jocaste.

Le chœur, au premier plan, se dissimule derrière une sorte de bas-relief en trois étages de gradins. Ce bas-relief formé de draperies sculpturales ne laisse passer que les figures des choristes.

Le speaker est en habit noir. Il entre par la coulisse de gauche et s'avance sur le proscenium. Il sort après avoir parlé. Il s'exprime comme un conférencier, présentant l'action d'une voix passive.

by means of a trapdoor, as in a fairy scene. When Œdipus reappears, he wears a different mask, showing his misfortune ; he is blind.

Jocasta remains on the balcony between columns. A screen (indicated by a dotted line on the plan) discloses or covers her. After her flight the niche remains empty, until in the same niche the Messenger is shown, who sings : "*Divum Jocastae caput mortuum*." He carries a long trumpet with two tubes, which he puts to his mouth before he sings and during the fanfares, which interrupt the words of the Speaker.

Creon appears on the summit of the rocks. A screen (indicated by a dotted line on the plan) opens to discover him near his chariot and his horses, outlined on the canvas (as is the Acropolis). He remains until the end of the First Act.

Tiresias is the spirit of the truth, the spirit of the fount of truth. Complete night. Then the rocks below Creon are illuminated. They open and show a grotto. From this grotto Tiresias appears, a statue vaguely shown, concealed by veils flowing round it, which the projector has to follow up. After he has sung, Tiresias re-enters the grotto. The rocks close and light reappears. The Shepherd carries a young calf around his neck. The calf, the mask, and the costume form a shell which conceals the singer, and makes only his arms and legs visible. The Shepherd enters from the Left and sings at the foot of the steps, on the top of which Œdipus is placed.

The same refers to the Messenger, who moves and delivers the end of his role from the balcony of Jocasta.

The chorus, in level front, is concealed behind a kind of bas-relief in three ascending tiers. This bas-relief represents a sculptured drapery, and reveals only the faces of the choristers.

The Speaker is in a black suit. He enters from the Left wing and comes up to the Proscenium. He leaves after he has spoken. He expresses himself like a conferencier, presenting the story with a detached voice.

Stelle mittels Versenkung bewerkstelligt werden. Œdipus muss in einer neuen Maske zurückkommen, die sein Unglück, das heisst seine Erblindung, kennzeichnet.

Jocaste steht auf einem Altan, zwischen Säulen. Ein Vorhang (siehe punktierte Linie*) macht sie sichtbar bzw. unsichtbar. Nachdem sie geflohen ist, bleibt die Nische zunächst leer, dann zeigt sich dort der Bote und singt : "*Divum Jocastae caput mortuum*" Er trägt eine lange Doppeltrumpete, welche er an die Lippen hält bevor er singt und während das Orchester den Text des Sprechers abbläst (170).

Kreon erscheint auf dem Felsen und bleibt dort bis zum Schluss des ersten Aktes. Ein Vorhang (siehe punktierte Linie*) enthüllt ihn. Er steht neben seinem Wagen und seinen Pferden, die ebenso (wie die Akropolis*) auf den Hintergrund skizziert sind.

Teiresias symbolisiert den Geist der Wahrheit und des Wahrheitsquells. Die Bühne ist vollständig dunkel. Der Fels, auf welchem Kreon steht, erhellt sich, die Felswände weichen auseinander. Man erblickt eine Höhle. Aus dieser Höhle schreitet Teiresias heraus. Jeder Bewegung seiner schattenhaften Figur, die lange Schleier umwallen, folgt der Scheinwerfer. Nach Beendigung seines Gesanges kehrt er in die Höhle zurück, der Fels schliesst sich wieder. Tagesbeleuchtung wie vorher.

Der Hirte trägt ein junges Kalb auf den Schultern. Kalb, Maske und Gewand sollen sozusagen einen Rückenschild darstellen, so dass nur Arme und Beine des Sängers zu sehen sind. Der Hirte kommt von links, geht bis zur Treppe, auf deren oberster Stufe Œdipus steht und bleibt dort solange er zu singen hat.

Auch der Bote kommt von links. Im Gegensatz zu den Anderen bewegt er sich frei und singt das Finale seiner Partie auf dem Altan Jocastes.

Im Vordergrund rechts befindet sich ein Podium, dessen drei amphitheatralisch ansteigende Reihen durch vorhangähnliche, in Stein gemeißelte Bas-Reliefs verdeckt werden, derart, dass der Beschauer nur die Köpfe der hier aufgestellten Choristen zu sehen vermag.

Der Sprecher trägt einen Frack. Er tritt aus der linken Kulissee und begibt sich vorne an die Rampe. Nachdem er gesprochen hat, geht er ab. Er redet wie ein Conférencier und schildert die Handlung mit teilnahmsloser Stimme.

*) Bezüglich dieser Angaben vergl. die Dekorations-skizze.

P R O L O G U E

LE SPEAKER :

Spectateurs,

Vous allez entendre une version latine d'Œdipe-Roi.

Afin de vous épargner tout effort d'oreilles et de mémoire et comme l'opéra-oratorio ne conserve des scènes qu'un certain aspect monumental, je vous rappellerai, au fur et à mesure, le drame de Sophocle.

Sans le savoir, Œdipe est aux prises avec les forces qui nous surveillent de l'autre côté de la mort. Elles lui tendent, depuis sa naissance, un piège que vous allez voir se fermer là.

Voici le drame :

Thèbes se démoralise. Après le Sphinx, la peste. Le chœur supplie Œdipe de sauver sa ville. Œdipe a vaincu le Sphinx ; il promet.

(Exit)

(For the complete English translation see the Vocal Score)

ŒDIPUS REX

Opéra Oratorio en deux Actes d'après Sophocle par

I. STRAVINSKY et J. COCTEAU

Texte de J. COCTEAU
mis en latin par J. DANIELOU

ACTE I

IGOR STRAVINSKY
(1926-1927)

Après le Prologue, rideau.
En scène: Œdipe, Le Chœur *)

M. M. ♩ = 50

FL. PICCOLO
poi FL. GR. 39

FL. GR. 19 29

OBOI 19 29

C. INGL.

CLARINETTI
in Sib

FAGOTTI

CONTRA FAGOTTO

CORNI in FA

TROMBE in DO

TROMBONI 19 29

TROMBONE 39
s TUBA

TIMP.

TENORI

BASSI

M. M. ♩ = 50

VIOLINI

VIOLE

VIOLONCELLI

CONTRABASSI

*) Pour tous les détails de mise en scène voir la notice du début.

This page of a musical score is for a symphony orchestra. It features the following instruments and parts:

- Picc.** (Piccolo)
- Fl.** (Flute)
- Gr.** (Grand Clarinet)
- Ob.** (Oboe)
- C. I.** (Clarinet in A)
- Cl. Sib** (Clarinet in B-flat)
- Fag.** (Bassoon)
- C. Fag.** (Contrabassoon)
- Cor.** (Cor Anglais)
- Tr. be** (Trumpet in B-flat)
- Tr. boni** (Trumpet in B)
- Tuba**
- Timp.** (Timpani)
- T.** (Tenor Trombone)
- B.** (Baritone Trombone)
- V. ni** (Violin)
- V. lc** (Viola)
- V. Celli** (Cello)
- C. B.** (Double Bass)

The score includes various musical notations such as dynamics (e.g., *pp*, *ff*), articulation marks, and a first ending bracket labeled "1" above the Piccolo staff. The Piccolo part features a prominent melodic line with a first ending. The strings provide a rhythmic and harmonic foundation, with the double bass and cello parts showing complex rhythmic patterns.

Picc.
Fl.
Gr. 1
2
Ob. 1
2
Cl. A
Cl. Bb 1
2
3
Fag. 1
2
C. Fag.
Cor. 1
2
3
4
Tr. be 1
2
3
4
Tr. boni
e
Tuba 1
2
3
Timp.
T.
B.
V. ni
V. lo
V. Celli
C. B.

Ob. 1 2

C.I.

Cl. Sib 1 2 3

Fag. 1

Cor. 1 2 3 4

Timp. *mf* *mp*

Arpa *p*

Piano *p*
8^a bassa.....

T. *p*

B. *p*

V.ni

V.lo

V.Celli *p*

C.B.

2 3

2 3

Detailed description: This is a page of a musical score for orchestra and piano. The score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, strings, and piano/arpa. The woodwind section includes Oboe (1 and 2), Clarinet in A (C.I.), Clarinet in B-flat (Cl. Sib), Bassoon (Fag.), and Cor Anglais (Cor.). The brass section includes Trumpets (1 and 2) and Trombones (3 and 4). The percussion section includes Timpani (Timp.). The piano/arpa section includes Arpa and Piano. The string section includes Violins (V.ni), Viola (V.lo), Violoncello (V.Celli), and Contrabass (C.B.). The score is in 3/4 time and features a key signature of two flats. It includes dynamic markings such as *mf*, *mp*, and *p*. There are two boxed numbers, 2 and 3, indicating specific measures or sections. The piano part has a section labeled *8^a bassa.....*. The woodwinds and strings have various articulations and phrasing marks.

4

Cor. *non troppo* *f ma non troppo*

Tr. he *f ma non troppo*

Tr. boni *a 2* *f*

e Tuba *f*

Timp.

Arpa

Piano *g*

T. *cresc.* *f*

B. *cresc.* *Unis* *f*

V. ni *f* *p subito*

V. lo *f* *p subito*

V. Celli *non troppo* *subito f*

C. B.

Ob. 1 2

C.I. 1

Cl. Sib 3

Tr. be 1 2

Tuba

Timp.

Arpa

Piano

T. 1 2

B.

V. ni

V. lo

V. Celli

C. B.

mf

mf

mf

p

p

p

p

Pizz. p

5

6

3^e

8

Picc. Fl. Gr. 1/2 Ob. 1/2 C.I. C.I. Sib 1 2 3 Fag. 1/2 C. Fag. Cor. 1 2 3 4 Tr. ba 1 Tr. boni 1 2 3 Tuba 1 2 3 Timp. T. B. 9

8

9

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

10

Cor. 1 & 2

Tr. ba 1

Tr. ne 1

T.

B.

V. ni

V. lo

V. Celli

C. B.

poco cresc.

marco.

modo ordinario

11

Fag. 1 & 2

C. Fag.

Cor. 1, 2, 3 & 4

Tr. ne 1 & 2

Tuba

B.

V. ni

V. lo

V. Celli

C. B.

Solo, mf, tranquillo e cantabile

p ma mare. (secco)

Solo mf tranquillo e cantabile

p ma mare. (secco)

p ma marcato (secco)

cant. poco cresc.

12

Fag. 1

2

C. Fag.

Cor. 1

2

3

4

T. *p ma marcato (secco)*

B. *ben cant.*

C. B. *cresc.* *cant.*

12

2^b

a 2. Soll *marc.*

Oboi 1/2

C. I.

Fag. 1/2

C. Fag.

Cor. 1/2

3/4

Tr. ba 1

Timp.

T.

B.

V. Celli *p ma poco marc.*

C. B. (V)

mf

mf

poco pesante

marc.

mf poco pesante

19 Sola con Sord.

mf

senza Sord.

p

13 *poco a poco cresc.*

Fag. 1 2

C. Fag.

Cor. 1 2 3 4

Timp.

T. *poco a poco cresc.*

B.

V. Celli 13

C. B.

14 ¹⁰ *dolce*

C. Sib. 1

Fag. 1 2

C. Fag.

Cor. 1 2 3 4

Tuba *poco marc.*

Timp. *poco sf e p sub. sempre sim. dimin.*

T. *meno f*

B.

V. Celli 14

C. B.

15

Fl.Gr. *dolce*

Cl.Sib 1

Cor. 1 2

3

T. *diminuendo*

B.

V.ni

V.le

V.Celli

C.B.

p

p espress.

pp

16

Cl.Sib 1

2

Fag. 1

ÆDIPE *dolce ma ben articolato*

V.ni

V.le

V.Celli

C.B.

p

pp

etc. simile

17

Cl Sib 1

Cl Sib 2

Fag. 1

Fag. 2

Ed.

V. ni

V. le

V. Celli

C. B.

18

Ob. 1

Ob. 2

C. I.

Cl. Sib 2

Fag. 1

Fag. 2

Ed.

V. ni

V. le

V. Celli

C. B.

a 2

p

Solo dolce

sub. p

b

pp

pp

dim.

C.I.
 2
 Cl. Sib
 3
 Fag.
 1
 2
 Ed.
 V. Celli
 C. B.

19 *Tempo I^o (sempre ♩. 50)*

Cl. Sib
 2
 3
 Fag. 2
 Timp.
 Arpa
 Piano
 Ed.
 TENORI *p* *articulato*
 BASSI *p* *articulato*
 V. Celli
 C. B.

Cl. 3^a in Sib muta
 in Cl. Ficc. in Mi \flat

sim.
sim.
p
p
p
8^a b⁴
p
p

20

Timp.

Arpa

Piano

T.

B.

V. Celli

C. B.

20

Gorni

Timp.

Arpa

Piano

T.

B.

V. Celli

C. B.

cres. - cen - do

21 = ♩

C. Fag. *mf*

Cor. 1 2 *mf*

3 4 49 *mf*

Tr. bc 1 2 *meno*

3

Tr. boni 1 *f*

2 3

Tuba *f*

Gr. C. *f*

Piano *ff*

T. *f* *dim.*

B. *f* *dim.*

21 = ♩

4 V. Celli *pp* *dolce cantabile*

Soli *dolce cantabile*

dolce cantabile

22 = *Meno mosso*

Fl. 1 *19*

Fag. 1 *10*

dolce

dolce

ŒDIPE

dolce

22 = *Meno mosso*

dolce cantabile

4 V. Celli

Soli

Fl. 1 *8*

Cl. Sib *19*

Fag. 1

Cor. 1

Cor. 2

Cor. 3

Cor. 4

Piano *p ma marcato*

Œd. *p*

23

4 V. Celli

Soli

Altri

23

1
2
3
4
Cor.

Piano

84 64

œd.

V. ni

V. le

V. Celli

C. B.

24

Fag.

1
2

1
2
3
4
Cor.

Piano

84 64

œd.

24

V. ni

V. le

V. Celli

C. B.

25 = 

Picc. 

Fl. 

Gr. 2 

Ob 2 

C. I. 

Cl. Sib 

Cl. ricc. 

Mib 

Fag. 2 

C. Fag 

1 

2 

3 

4 

Cor. 

Tr. be 

1 

2 

Tr. bott 

3 

Tuba 

Timp 

Piano 

Créon paraît 

Tenori 

Bassi 

largo 

largo 

25 = 

V. ni 

V. le 

V. Celli 

C. B. 

Pizz. 

Arco 

Arco 

27 ♩ = 120

Cl. Picc. Mib

Cor. 2 3 4

Tr. ba 1

Tr. bone 1

Piano

CREON

Solo
mf

mf

f *Solo*

pe legato possibile

mf e legato

f

27 ♩ = 120

V. ni

V. lo

V. Celli

C. B.

28

Cl. Picc. Mib

Cor. 2 3 4

Tr. bone 1

Timp.

Piano

Cré.

mf

mf

28

V. ni

V. lo

V. Celli

C. B.

Arco

Arco

1
2
3
4

Cor.

Piano

Ossia

Cré.

V. ni

V. le

V. Celli

C. B.

f marcato

1
2
3

Cl. Sib

Cl. Picc
Mib

Tr. be

Tr. boni
e
Tuba

Ossia

Cré.

19

f marcato

mpresf p

mf

sempre sf

sempre sf

1
2

V. ni

V. le

V. Celli

C. B.

29

Arco

sf p

sim.

sf p

sim.

sf p

sf p

f

Fl. Picc. muta in Fl. Gr. 39

30

Fl. Picc. *f marc.*

Fl. Gr. *f marc.*

Cl. Sib 1 *f marc.*

Cl. Picc 2 *f marc.*

Mib

Cor 1 *p*

Tr. be 1 2 3 4

Tr. bone 1 *mf*

Tuba

Arpa *mf*

Piano *mf*

Cré. *meno f, cant.*

V. ni 30

V. le

V. Celli

C. B.

31

Cl. Sib 1 *cresc.*

Cl. Sib 2 *cresc.*

Cl. Picc Mib *cresc.*

Cor. 1 *cresc.*

Tr. be 1

Tr. be 2

Tr. be 3

Tr. boni 1 2 *p* *f* *sf* *sf* *10* *non f*

Timp. *sf* *sf*

Arpa

Piano *poco più f* *sf* *simile*

Cré. *f* *assai*

31

V. ni

V. lo

V. Celli *Pizz.* *Arco* *f* *Pizz.* *Arco* *sim.*

C. B. *f*

35

Cl. Sib 1 2

Fag. 1 2

C. Fag.

Tuba

Cré.

a 2 ben tenuto

sf

sempre sf

35

V. ni

V. lo

V. Celli

C. B.

36

37

Ob. 1 2

C. I.

Cl. Sib 2

Fag. 1 2

C. Fag.

Tr. boni e Tuba

Cré.

p

p

36

37

V. ni

V. lo

V. Celli

C. B.

39

Fag. 1
2

C. Fag.

Cor.
1
2
3
4

Tr. be
1
2

Tr. bonet
e
Tuba

Timp.

Arpa
sf *laissez vibrer* *sim.*

Piano
sf *laissez vibrer* *sim.*

Cré.
f *simile*

non Div.

39

V. ni
sf sempre *sim.*

V. le
Pizz.
sf

V. Celli

C. B.

40

Fl. 1/2/3 *a3* *f* *assai* *etc. marcato*

Ob. 1/2 *sempre sf*

C.I. *sempre sf*

Cl. Sib. 1/2 *sempre sf*

Cl. Picc. Mib *sempre sf*

Fag. 1/2 *sempre sf*

C. Fag. *f*

Cor. 1/2/3/4 *p*

Tr. be 1/2 *19* *24* *39* *49* *sf sempre*

Tr. bouc. 1/2/3/4 *39* *49* *p*

Tuba *sf*

Timp. *sf*

Piano

Cré. *f*

40

V. ni *Arco* *etc. ben marc.*

V. le *Arco* *etc. ben marc.*

V. Celli *Arco* *etc. ben marc.*

C. B. *Arco* *etc. ben marc.*

Fl. Gr. 1 2 3

Ob. 1 2

C.I.

Cl. Sib. 1 2

Cl. Picc. Mib

Fag. 1 2

C. Fag.

Cor. 1 2 3 4

Tr. be 1 3 4

Tr. boni e 1 2

Tuba

Timp.

Piano

Cré.

sempre sf

sempre sf

sempre sf

f marcato

f

m.g.

marcatissimo

V. ni

V. lo

V. Celli

C. B.

tr

tr

tr

tr

Fl. Gr. 1 2/3

Ob. 1 2

C.I. 1 2

Cl. Sib. 1 2

Cl. Picc. Mib 8

Fag. 1 2

C. Fag. 1 2

Cor. 1 2 3 4

Tr. be 1 2 3 4

Tr. boni e 1 2

Tuba sim.

Timp.

Gr. C.

Piano 8

Cré. Ossia V

V. ni 8 non Div simile

V. lo non Div simile

V. Celli Div

C. B.

muta in Cl. 39 in Sib

sub. p

p sub.

staccatissimo sf

f ben mare.

f ben mare.

43

Fl.Gr. 1 2 3

Ob. 1 2

Cl. Sib 1 2

Fag. 1 2

C. Fag.

Cor. 1 2 3 4

Tr. be 1 2 3 4

Tr. bone 1 e

Tuba

Timp.

Gr. C.

Piano

Cre.

V. ni

V. le

V. Celli

C. B.

Cl. 2º Sib muta in La

simile

sub. p

8000

Unis Div.

44

44

45 $\text{♩} = \text{♩} = 80$

Cor. 1, 2, 3, 4

Cré.

V. ni

V. le

V. Celli

C. B.

p

p

p

etc. sim.

46

Cor. 1, 2, 3, 4

V. ni

V. le

V. Celli

C. B.

p

etc. sim.

etc. sim.

p

p

Solo, dolce

47

C.I.

C.I. Sib 1

mf

œd.

47

V. ni

V. lo

non Div.

V. Celli

C. B.

48

dolce

1

Ob.

2

p

C.I.

p

C.I. Sib 1

mf

œd.

48

V. ni

(4)

V. lo

Pizz.

V. Celli

C. B.

stacc.

49

Ob. 1
Ob. 2
C.I.
Fag. 1 *Solo, cant.*
Tr.ba 1 *Sola*
Eed.
TENORI *p*
BASSI *p*
V.Celli
C.B.

49

rall. 50 *a Tempo*
Sib 1 *poco*
Cl. La 2 *poco*
Sib 3 *poco*
Fag. 1 *poco*
Fag. 2 *poco*
Tr. boni 1 *poco sf*
Tr. boni 3 *p*
Timp. *p*
Eed. *rall.* *Tempo*
V.Celli *rall.* 50 *a Tempo*
C.B. *p*

51

Ob. 1

C.I.

Fag. 1

2

Tr. boni 1

2

3

Ed.

V. ni

V. lo

V. Celli

C. B.

p

p

rall.

Ob. 1

C.I.

Cl. Sib. 1

Fag. 1

2

Ed.

V. ni

V. lo

V. Celli

C. B.

dolce

rall.

52 a Tempo

53 cresc. cresc.

52 a Tempo

53 poco cresc. poco cresc. poco cresc.

C.I.

Ed.

V. ni

V. le

V. Celli

C. B.

54

54

54

54

C.I.

Ed.

V. ni

V. le

V. Celli

C. B.

55

Fl.Gr. 1 dolce

C.I. dolce

Sib 1 dolce

Cl. La 2 *p*

Sib 3 dolce

Ed. *p* 3

TENORI *p* 3

BASSI *p* 3

V.ni

V.lo

V.Celli

C.B.

56

Fag. 1 *p*

C.Fag. *p*

Cor. 1 *p* 10

Cor. 3 *p* 10

Ed. *p sordamente*

V.ni *p* Div.

V.lo *p* Div.

V.Celli *p*

C.B. *p*

This musical score page contains two systems of music. The first system, measures 57-58, features the woodwind and brass sections. The woodwinds include Oboe 1, Clarinet in B-flat 1, Saxophone in B-flat 1, Clarinet in A 2, Saxophone in B-flat 3, Bassoon 1, Bassoon 2, and Contrabassoon. The brass section includes Cor 1 and 2, Trumpets 1 and 2, and Trombones 1 and 2. The Oboe 1 part has a dynamic marking of *p* at the start of measure 58. The Clarinet in B-flat 1, Saxophone in B-flat 1, Clarinet in A 2, Saxophone in B-flat 3, Bassoon 1, and Contrabassoon parts all have dynamic markings of *p*. The Cor 1 and 2 parts have dynamic markings of *p*. The Trumpets 1 and 2 parts have dynamic markings of *p*. The Trombones 1 and 2 parts have dynamic markings of *p*. The Oboe 1 part has a dynamic marking of *piu f* at the end of measure 58. The second system, measures 57-58, features the string section. The Violin I and Violin II parts have dynamic markings of *p*. The Viola part has a dynamic marking of *p*. The Violoncello and Contrabasso parts have dynamic markings of *p*. The score is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.

59

Musical score for measures 59-64. The score is divided into two systems. The first system includes:

- Ob. (Oboe): 1 and 2 staves.
- Cl. Sib. (Clarinet in B-flat): 1 and 3 staves.
- Fag. (Bassoon): 1 and 2 staves.
- C. Fag. (Contrabassoon): 1 staff.
- Cor. (Coronet): 1, 2, 3, and 4 staves.
- Tr. boni (Trumpets): 1 and 2 staves.
- Ed. (Euphonium): 1 staff.

 The second system includes:

- V. ni (Violins): 1 and 2 staves.
- V. lo (Violas): 1 staff.
- V. Celli (Violoncelli): 1 staff.
- C. B. (Contrabass): 1 staff.

 The score features various musical notations including dynamics (p), articulation (accents), and phrasing slurs. The key signature is B-flat major (two flats), and the time signature is 2/4.

60 L'istesso tempo

Fl. Gr. 1 2

Ob. 1 2

Sib. 1

Cl. La 2

Sib. 3

Fag. 1 2

C. Fag.

Cor. 1 3 4

Tr. be 1 3 4

Tr. boni 1 2

Ed.

TENORI

BASSI

V. ni

V. lo

V. Celli

C. B.

Div. *p* *sempre p*

p *sempre p* Unis.

60 L'istesso tempo

Fl. Gr. 1 2 3
Ob. 1 2
Sib. 1 4
Cl. La 2
Sib. 3
Cor. 1 2 3 4
Tr. bo 1 2 3 4
Ed.
T.
B.
V. Celli
C. B.

SPEAKER

Œdipe interroge la fontaine de vérité : Tirésias, le devin.
Tirésias évite de répondre. Il n'ignore plus qu'Œdipe est joué
par les dieux sans cœur. Ce silence irrite Œdipe. Il accuse
Créon de vouloir le trône et Tirésias d'être son complice.
Révolté par cette attitude injuste, Tirésias se décide.
La fontaine parle. Voici l'oracle : L'assassin du

♩. = 50

lecture rythmée

19
8
roi est un roi. (exit)

V. Celli
C. B.

61

Arpa *p*

Piano *p*
8^{va}...

Timp. *p*

TENOR *p*

BASSI *p*

61

V. Celli *p*

C. B. *p*

62

Arpa

Piano *8^{va}...*

Timp.

T. *poco più f* *p sub.*

B. *poco più f* *p sub.*

62

V. Celli

C. B.

63

Ob. 1 *cantabile*

Ob. 2

C.I.

Sib 1 *cantabile*

Cl. La 2

Sib 3 *cantabile*

Fag. 1

Fag. 2

T.

B.

V. Celli

C. B.

64

Ob. 1

Ob. 2

C.I.

Sib 1

Cl. La 2

Sib 3

Fag. 1

Fag. 2

Cor. 1

Cor. 2

Cor. 3

Cor. 4

T.

B.

V. Celli

C. B.

65

Sib 1
Cl. La 2
Sib 3
Cor. 1
Tr. bo 2
Timp.
Arpa
T.
B.

65

V. ni
V. lo
V. Celli
C. B.

66

Sib 1
Cl. La 2
Sib 3
Timp.
Arpa
T.
B.

66

V. ni
V. lo
V. Celli
C. B.

67

Fl. 1 2

Ob. 1 2

C.I.

Sib 1

Cl. La 2

Sib 3

Fag. 1 2

C. Fag.

Cor. 1 2 3 4

Tr. bo 1 2 3

Tr. boni 1 2 3

Tuba

T. *Tirésias parait*

B.

67

V. ni

V. lo

V. Celli

C. B.

10

a2

39

a2

10

29

39

Arco

Arco

Arco

Arco

Arco

68 Poco più mosso ♩ = 56

Ob. 1 2

Cl. I.

Sib 4

Cl. La 2

Sib 3

Fag. 1 2

C. Fag.

Cor. 1 2 3 4

Tr. be 1 2 3

Tr. boni 1 2 3

Timp.

T.

B.

fp

p

f

meno f

20

19

68 Poco più mosso ♩ = 56

V. ni

V. lo

V. Celli

C. B.

♩ = 69 = ♩ = 56

Musical score for measures 69-70. The score includes parts for Fag. 1, C. Fag., Tr. boni (1 and 2), Tuba 3, Tiresias (bass clef), T. (Tenor), B. (Bass), V. ni (Violini), V. lo (Violoncelli), V. Celli (Violini), and C. B. (Contrabbassi). The key signature changes from two sharps to one sharp and then to one flat. The time signature changes from 2/4 to 3/4. The Tiresias part is marked "ben articolato" and "p tranquillo". The V. ni part is marked "p tranquillo".

Musical score for measures 70-71. The score includes parts for Fag. 1, Tir. (Tromba), V. ni (Violini), V. lo (Violoncelli), V. Celli (Violini), and C. B. (Contrabbassi). The key signature is one flat. The time signature is 3/4. The Fag. 1 part is marked "sempre sim.". The V. ni part has a measure number "70" above it.

71

Fag. 1

Tir.

V. ni

V. le

V. Celli

C. B.

72

Ob. 1

C. I.

Fag. 1

Tr. bone 1

Tir.

V. ni

V. le

V. Celli

C. B.

73 Sempre in tempo

Ob. 1

C.I.

Timp.

EDIPÉ *mf* *f* *sub. (ma non accel.)* *cres.*

Tir.

V. ni

V. lo

V. Celli

C. B.

74 L'istesso tempo

Fl. 1 2

Ob. 1 2

C.I.

Sib 1

Cl. La 2

Sib 3

Cor. 1 2

Fag. 1 2

C. Fag.

Tir.

V. ni

V. lo

V. Celli

C. B.

Fl. 30 = Fl. Picc.

Div.

Div.

p

p

p

p

75

Tr.bone 1

Timp.

p ma poco marcato

p ma ben marcato

75

V.ni

V.lo

V.Celli

C.B.

sim.

Pizz.

poco sf

76

Ob. 1

Ob. 2

Sib 1

Cl. La 2

Sib 3

Fag. 2

Tr.bone 1

Tir.

cantabile mf

76

V.ni

V.lo

Solo

V.Celli

Altri

p

dolce

p

dolce

dolce

p

p

Pizz.

p

Pizz.

p

Oello Solo Arco

marcato

77

Sib 1

Cl.

La 2

Fag. 1

2

C. Fag.

Tir.

p

dolere

sub. meno f (quasi p)

sempre marcato, ma p

cant. mf

V. ni

V. lo

V. Celli

C. B.



78

La 1

Cl.

Sib 2

Fag. 2

C. Fag.

Tr. be 1

Tr. bone 1

Tir.

V. ni

V. lo

V. Celli

C. B.

p

1^o Solo

2^o

sforz

Arco

Arco

cic. sempre poco marc. (secco)

79

Cor. 1

Tr.be 1

Tir.

poco a poco cresc.

portamento

V.ni

Arco

p

etc. sim.

V.lo

p

etc. sim.

V.Celli

C.B.

80

Ob. 1

Ob. 2

C.I.

Sib 1

Cl. La 2

Sib 3

Cor. 2

Cor. 3

Tr.bone 2

Arpa

Piano

Tir.

p

cresc.

80

V.ni

V.lo

V.Celli

C.B.

sfz

cresc.

Pizz.

cresc.

cresc.

81

1
Ob.

2

C. I.

Sib 1

Cl. La 2

Sib 3

1
Cor.

3
4

Tr. be 1

Tr. boni 2

Arpa

Piano

Tir.

81

V. ni

V. lo

V. Celli

C. B.

mf

non cresc.

Arco

Div.

Detailed description: This is a page of a musical score, page 56, starting at measure 81. The score is for a full orchestra and strings. The woodwind section includes two Oboes (1 and 2), Clarinet in A (C. I.), two Bassoons (Sib 1 and Sib 3), and Clarinet in Bb (Cl. La 2). The brass section includes three Cor Anglais (1, 3, 4), Trumpet in Bb (Tr. be 1), and Trombone (Tr. boni 2). The keyboard section includes Arpa (Harp) and Piano. The string section includes Tir. (Trombone), V. ni (Violini), V. lo (Violini), V. Celli (Violoncelli), and C. B. (Contrabbassi). The score shows measures 81 through 84. Measure 81 has a dynamic marking of *mf*. Measure 82 has a dynamic marking of *non cresc.*. Measure 83 has a dynamic marking of *Arco*. Measure 84 has a dynamic marking of *Div.*. The score is written in a major key with a 4/4 time signature.

82 83 $\text{♩} = 56$

Fl. Picc. *f*

Fl. 1 *f*

Fl. 2 *p* *sfz* *sfz* *sfz* *p*

Ob. 1 *f* *sfz* *p*

Ob. 2 *f* *sfz*

C. I. *f* *sfz*

Sib. 1 *f* *sfz*

Cl. La. 2 *f* *sfz*

Sib. 3 *f* *sfz*

Fag. 1 *f* *sfz* *p*

Fag. 2 *f* *sfz* *p*

C. Fag. *f* *sfz*

Cor. 1 *f* *sfz* *p*

Cor. 2 *f* *sfz* *p*

Cor. 3 *f* *sfz* *p*

Cor. 4 *f* *sfz* *p*

Tr. be. 1 *f* *sfz*

Tr. be. 2 *f* *sfz*

Tr. be. 3 *f* *sfz*

Tr. be. 4 *f* *sfz*

Tr. boni *f* *sfz*

e Tuba *f* *sfz*

Timp. *Solo* *f*

Gr. C. *f*

CEDIPE *p tranquillo e ben cant.*

Tirésias disparait

82 83 $\text{♩} = 56$

V. ni *Unie* *p*

V. lo *Unie* *p*

V. Celli *f* *p*

C. B. *f* *p*

Musical score for measures 83-84. The score includes parts for Oboe (Ob.), Clarinet in A (Cl. A), Clarinet in Bb (Cl. Bb), Bassoon (Fag.), Contrabassoon (Cbd.), Violin (V.ni), Viola (V.lo), Cello (V. Celli), and Double Bass (C.B.). Measure 84 is marked with a box containing the number 84. Dynamics include *p* and *19*.

Musical score for measures 85-86. The score includes parts for Oboe (Ob.), Clarinet in A (Cl. A), Clarinet in Bb (Cl. Bb), Bassoon (Fag.), Cor Anglais (Cor.), Contrabassoon (Cbd.), Violin (V.ni), Viola (V.lo), Cello (V. Celli), and Double Bass (C.B.). Measure 85 is marked with a box containing the number 85. Measure 86 is marked with a box containing the number 85. Dynamics include *p* and *20*.

86

Ob. 1

Sib 1

Cl. La 2

Sib 3

Cor. 1

Cor. 2

Cor. 3

Ed. *cresc.*

V. ni

V. lo

V. Celli

C. B. *C.B. Solo*

86

87

Ob. 1

Ob. 2

Cl. I.

Sib 1

Cl. La 2

Sib 3

Fag. 1

Fag. 2

Cor. 1

Cor. 3

Ed. *sub. meno f* *p* *poco f*

V. ni

V. lo

V. Celli

C. B. Solo *f* *poco din.*

87

Tutti C. B.

Pizz.

Pizz.

Pizz.

Ob. 1 *sfzp sub.*

Ob. 2 *sfzp sub.*

Cl. La 1 *sfzp sub.*

Cl. La 2

Sib 1

Sib 2

Sib 3

Fag. 1 *a 2*

Fag. 2 *sf*

C. Fag. *sf*

Cor. 1 *sfp* *sf* *sfzp sub.*

Cor. 2 *p* *sf*

Cor. 3 *p* *sf* *sfzp sub.*

Cor. 4 *sf*

Ed. *f assai* *clamando f*

V. ni *Pizz.*

V. ni *Pizz.*

V. le *Arco* *Pizz.*

V. Celli *(b)* *Arco* *Pizz.*

C. B. *Arco cresc.* *p* *sf*

88

Ob. 1 *fp*

Ob. 2 *fp*

G.I. *fp*

Sib. 1 *fp*

Cl. La. 2 *fp*

Sib. 3 *fp*

Cl. 3^a Sib - Cl. Picc. Mib

Fag. 1 *f*

Fag. 2 *f*

Cor. 1 *f*

Cor. 2 *f*

Cor. 3 *f*

Cor. 4 *f*

Tr. bono 1 *f*

Ed. *f ben cant.* (h) *meno f tranquillo*

88

V. ni *Arco* *fp*

V. le *Arco* *fp*

V. Celli *Arco* *f*

C. B. *f* *dim.*

89

Fl. 1 *p dolce*

Fl. 2 *p*

Ob. 1 *dolce*

Cl. Sib 1 *p dolce*

Cor. 1 *p*

Cor. 2 *p*

Cor. 3 *p*

Æd. *p* *doloroso*

V. no 1º Solo

Gli altri V. ni 1º *p*

V. ni 2º *p*

V. le *p*

V. Celli *p*

C. B. *p*

89

V. no 1º Solo

Gli altri V. ni 1º *p*

V. ni 2º *p*

V. le *p*

V. Celli *p*

C. B. *p*

Fl. 1 *Jocaste parait*

Fl. 2 *Jocaste parait*

Cl. Sib 1 *Jocaste parait*

Æd. *perendosi*

V. no 1º Solo *tr*

Gli altri V. ni 1º

V. ni 2º

V. le

V. Celli

C. B.

90 $\text{♩} = 69$

Picc.
Fl.
Gr. 1
2
Ob. 1
2
C.I.
Cl. Picc.
Mi b
Si b 1
Cl.
La 2
Fag. 1
2
Cor. 1
2
3
4
Tr. ba 1
2
3
4
Tr. bori 1
2
Tamb. B.
o Cymb.
Timp.
Piano
T.
B.

f al fine

Tutti Corni f e ben. marc.

90 $\text{♩} = 69$

V. ni 10
Div.
V. ni 20
Div.
V. le
V. Celli
C. B.

f al fine

2
Cor. 3/4

Timp.

Piano

8

T.

B.

V. ni

V. lo

V. Celli

C. B.

Detailed description: This system contains measures 1 through 3. The Cor. parts (2 and 3) play a melodic line in the first measure, then a sustained chord in the second, and a melodic line in the third. The Timp. and Piano parts play a rhythmic accompaniment of eighth notes. The T. and B. parts play sustained chords. The V. ni, V. lo, V. Celli, and C. B. parts are silent.

2
Cor. 3/4

Timp.

Piano

8

T.

B.

V. ni

V. lo

V. Celli

C. B.

Detailed description: This system contains measures 4 through 6. The Cor. parts play a melodic line in the first measure, then a sustained chord in the second, and a melodic line in the third. The Timp. and Piano parts play a rhythmic accompaniment of eighth notes. The T. and B. parts play sustained chords. The V. ni, V. lo, V. Celli, and C. B. parts are silent.

Picc.
Fl.
Gr. 1
2
Ob. 1
2
C.I.
Cl. Picc.
Mib
Sib 1
Cl.
La 2
Fag. 1
2
Cor. 1
2
3
4
Tr. be 1
2
3
4
Tr. boni 1
2
Tamb. de B.
e Cymb.
Timp.
Piano
T.
B.

91
Vni 1^a Div.
Vni 2^a Div.
V.le
V. Celli
C.B.

Tutti Corni *f* e ben mare.

1 2
Cor. 3 4

Timp

Piano

T.

B.

V.ni

V.le

V.Celli

C.B.

Detailed description: This system contains the first three measures of the score. The Corni (Horns) are in 2/4 time, with parts for 1st and 2nd, 3rd and 4th. The Timp (Timpani) and Piano parts are in 3/4 time. The strings (T., B., V.ni, V.le, V.Celli, C.B.) are in 3/4 time. The music features a rhythmic pattern of eighth notes in the percussion and piano, and quarter notes with accents in the horns and strings.

1 2
Cor. 3 4

Timp.

Piano

T.

B.

V.ni

V.le

V.Celli

C.B.

Detailed description: This system contains measures 4, 5, and 6. The key signature changes to one sharp (F#) in measure 5. The musical texture continues with the same instruments and rhythmic patterns as the first system, maintaining the 'Tutti' and 'ben mare' character.

92

Picc.
Fl.
Gr. 1/2
Ob. 1/2
C.I.
Cl. Picc.
Mi b
Sib 1
Cl. La 2
Fag. 1/2
Cor. 1/2
Tr. be 1/2
Tr. boni 1/2
Tamb de B. e Cymb.
Timp.
Piano
T.
B.

92

V.ni 1^o Div.
V.ni 2^o Div.
V.le
V.Celli
C.B.

1 2

Cor. 1 3

Timp.

Piano

T.

B.

V.ni

V.lo

V.Celli

C.B.

This system contains the first two measures of the score. The Cor. 1 and 3 parts play a melodic line with a sharp sign on the second measure. The Timp. part plays a steady eighth-note pattern. The Piano part consists of two staves, both playing a steady eighth-note pattern. The T. and B. parts play chords. The string parts (V.ni, V.lo, V.Celli, C.B.) are marked with a dash, indicating they are silent.

3 4 5

Cor. 1 3

Timp.

Piano

T.

B.

V.ni

V.lo

V.Celli

C.B.

This system contains measures 3, 4, and 5. The Cor. 1 and 3 parts continue their melodic line. The Timp. part continues its eighth-note pattern. The Piano part continues its eighth-note pattern. The T. and B. parts play chords. The string parts remain silent.

Picc
 Fl.
 Gr.
 Ob.
 C.I.
 Cl. Picc.
 Mi b
 Sib
 Cl.
 La.
 Fag.
 Cor.
 Tr.be.
 Tr.boni.
 Tamb. de P.
 e Cymb.
 Piano
 T.
 B.

V.ni 1^{re} Div.
 V.ni 2^{de} Div.
 V. lo.
 V. Celli.
 C.B.

FIN du 1^{er} Acte

ACTE II

Rideau, En scene: Œdipe, Jocaste, Le Chœur.

REPRISE du dernier CHŒUR

(„GLORIA" N°90-N°93

Entrée du Speaker

SPEAKER:

La dispute des princes attire Jocaste. Vous allez l'entendre les calmer, leur faire honte de vociférer dans une ville malade. Elle ne croit pas aux oracles. Elle prouve que les oracles mentent. Par exemple on avait prédit que Laius mourrait par un fils d'elle; or Laius a été assassiné par des voleurs au carrefour des trois routes de Daulie et de Delphes.

Trivium! Carrefour! Retenez bien ce mot. Il épouvante Œdipe. Il se souvient qu'arrivant de Corinthe, avant sa rencontre avec le sphinx, il a tué un vieillard au carrefour des trois routes. Si c'est Laius, que devenir? Car il ne peut retourner à Corinthe, l'oracle l'ayant menacé de tuer son père et d'épouser sa mère. Il a peur.

(exit)

94 ♩ = 84

FL.

CL. SI b

ARPA

PIANO

JOCASTE

94 ♩ = 84

VIOLINI

VIOLE

VIOLONCELLI

CONTRABASSI

95

Fl. 1
Fl. 2

Arpa

Piano

Joc.

3^a muta in Fl. Picc.

La h

meno *f*

95

V. ni

V. lo

V. Celli

C. B.

Joc.

V. ni

V. lo

V. Celli

C. B.

Div.

p

96 97

C.I. *p ma*

Cl.Sib 1 *poco*

2 *p*

Timp. *p* *pp* *p ma poco*

Arpa *p*

Joc.

V.ni

V.le

V.Celli *pp* *sempre simile*

C.B.

Cl.Sib 1

2

Arpa *f.a.s* *Fa* *Si*

Joc.

V.ni

V.le

V.Celli

C.B.

98

Ob

en dehors

C.I.

1

piu f

2

piu f

3

Arpa

Joc.

98

V.ni

V.le

V.Celli

C.B.

99

1

Cl. Sib

2

3

Arpa

Joc.

99

V.ni

V.le

V.Celli

C.B.

muta in La.

muta Cl. Picc. in Mib

p

sempre simile

101

Picc. Mib
Cl. Sib 1
Sib 1

forte. brillante

mf

Cor. 1
2
3
4

Joc.

V. ni

V. le

V. Cello Solo
altri V. Celli

C. B.

pizz. *senza Sord.*

poco sf *pizz.* *senza Sord.*

poco sf *pizz.* *senza Sord.*

poco sf *pizz.* *senza Sord.*

poco sf *pizz.* *senza Sord.*

pizz. *Arco*

p

102

Picc. Mib
Cl. Sib 1
La 2

mf

Cor. 1
2
3
4

Joc.

V. ni

V. le

V. Celli

C. B.

Tutti V. Celli Unis

Arco

p

1^a Volta 2^{da} Volta

Picc. Mib
Cl.
La 2
1
2
3
4
Cor.
Timp.

Joc. 1^a Volta 2^{da} Volta poco *sf*

V. ni Pizz. *sf* Pizz.
V. le Pizz. *sf* Pizz.
V. Celli *crescendo*
C. B. Pizz.

103

Picc.
Fl.
Gr. 1
Cl. Picc.
Mib
Sib 1
Cl.
La 2
Cor. 1
2
3
Joc. *ben articolato*
marc. in p

V. ni
V. le
V. Celli *Arco*
C. B. *sempre sim.*

103

marc. p *etc. sim.*
marc. p *etc. sim.*
marc. p *etc. sim.*
bouché *pp*
Arco *sempre sim.*

dolce

104

Picc
Fl.
Gr. 1
Ob. 1
Cl. Picc.
Mib.
Sib. 1
Cl.
La. 2
Cor. 2
3

19 Solo
dolce

Joc. (h) *come sopra*

104

V. ni
V. le
V. Celli
C. B.

Ob. 1
Cl. Picc.
Mib.
Sib. 1
Cl.
La. 2
Cor. 1
3
Joc. *come sopra*
V. ni
V. le
V. Celli
C. B.

105

Cl. Picc.
Mib

Sib
Cl.
La

Cor.
1
2
3
4

Joc.

Detailed description: This block contains the woodwind section of the score for measures 105 and 106. It includes staves for Piccolo Clarinet (Mib), Soprano Clarinet (Sib), Alto Clarinet (La), Cor Anglais (1, 2, 3, 4), and Flute (Joc.). The music is in 3/4 time with a key signature of one sharp (F#). The woodwinds play a rhythmic pattern of eighth and sixteenth notes.

105

V.ni

V.le

V. Celli
C.B.

Detailed description: This block contains the string section of the score for measures 105 and 106. It includes staves for Violins (V.ni), Violas (V.le), Cellos (V. Celli), and Double Basses (C.B.). The strings play a rhythmic pattern of eighth and sixteenth notes, providing a steady accompaniment.

106

Cl. Picc.
Mib

Sib
Cl.
La

Cor.
1
2
3
4

Joc.

Detailed description: This block contains the woodwind section of the score for measures 106 and 107. The instruments and parts are the same as in the previous block. The music continues with the same rhythmic pattern, showing some melodic variation in the flute part.

106

V.ni

V.le

V. Cello
Solo

altri
V. Celli

C.B.

arco *V*

grazioso

ben cantabile

Detailed description: This block contains the string section of the score for measures 106 and 107. It includes staves for Violins (V.ni), Violas (V.le), Solo Cello (V. Cello Solo), other Cellos (altri V. Celli), and Double Basses (C.B.). The strings play a rhythmic pattern. The Solo Cello part is marked 'ben cantabile' and 'arco V'. The Violin part is marked 'grazioso' and 'arco V'. The music shows some melodic variation in the strings.

107

Picc. Fl. 1 *mf* 1^o Solo

Ob. 2 *grazioso*

Cl. I. *mf*

Cl. Picc. Mib.

Sib. Cl. 1

La. 2

Fag. 1 *p*

Fag. 2 *p* *stacc. leggero*

Cor. 2 2^o ouvert *mf*

Joc. *mf*

Vni. 107 *brn cant. Arco*

Vle.

V. Cello Solo *Pizz.*

altri *Pizz. sempre simile*

V. Celli *mf*

C.B.

108

Fl. *cant.*

Ob. 1 *dim.*

Cl. I.

Fag. 1

Fag. 2

Joc. *ben cantare senza affrettare*

Vni. 108

Vle.

V. Celli

C.B.

109

Cl. Picc. Mib
Sib 1
Cl. La 2
Cor. 2
3
Joc.

{ come sopra }
come sopra
{ bouche pp}
1. 2. 3. ouverts

109

V. ni
V. le
V. Cell'
C. B.

Arco
{ come sopra }



110 *rall.* *p ma poco* **Tempo I?** *morendo* *pp ma poco* *p ma poco* **111**

Cl. I.
Cl. Picc. Mib
Sib 1
Cl. La 2
Arpa
Joc.

muda in Sib
muda in Sib (subito)
p sub. *tranquillo*

110 *p ma poco* **Tempo I?** *pp* *etc. simile* **111**

V. ni
V. le
V. Celli
C. B.

1
Cl.Sib

2

Arpa

Joc.

Vni.

V.le

V.Celli

C.B.

112

Ob. 2

Cl.

en dehors

1
Cl.Sib

2

3

Arpa

Joc.

112

Vni.

V.le

V.Celli

C.B.

113

Ob. 1/2

C.I.

Cl. Sib 1

Cl. Sib 2

Cl. Sib 3

Arpa

Joc.

V. ni

V. le

V. Celli

C. B.

In Mib

Lah

Arco

etc. sim.

114

Ob. 1/2

C.I.

Fag. 1

Arpa

Piano

Joc.

TENORI

BASSI

V. ni

V. le

V. Celli

C. B.

dolce ben cant.

dolce

f

p

p

p

5

114

115

Fl. Gr. 1 *ben cant.*

Ob. 1 *{ ben cant. ma non f*

Ob. 2 *{ ben cant. ma non f*

C.I. *ben cant. ma non f*

Cl. Picc. Mib *dolce*

Cl. Sib *muta in LA*

Fag. 1

Joc.

T.

B. *Unis*

115

V. ni *p*

V. le *p*

V. Celli

C. B.

116

Ob. 1

Ob. 2

C.I.

Cl. Picc. Mi b

Sib 1

Cl. La 2

Fag. 1

Arpa

Joc.

T.

B.

116

V.ni

V.le

V.Celli

C.B.

p

leggiere

préparez: Do, Ré, Mi, Fa, Sol#, La, Sib

117

Cl. Picc. *poco*

Mib

Sib 1

Cl. 2 *muta in Sib*

La

Fag. 1 *leggiere*

Timp. *p*

Arpa *p non arpeg.*

Piano *p*
8'bassa

Joe. *ŒDIPE* *p*

T. *p* *più f*

B. *p*

117

V. ni

V. le

V. Celli Div. *Pizz.* *p* *Pizz.* *p* *Pizz.* *f*

C. B.

120

Timp. *6*

Æd.

Timp.

Æd. *cres - cen - do*

♩ = ♩. (= 144)
121 **Tempo agitato** *♩. = 144*

Cl. Sib 1 *sempre sf*

Cl. Sib 2 *sempre sf*

Cor. 1 *sf*

Cor. 2 *sf*

Cor. 3 *sf*

Cor. 4 *sf*

Tr. ba 1 *très court et sf*

Timp. *malto f*

Arpa *f non arpegg.*

JOCASTE *ben marcato*

Æd.

♩ = ♩. (= 144)
121 **Tempo agitato** *♩. = 144*

V. ni *sf poco sf*

V. lc *sf*

V. Celli *sf*

C.B. *sf*

meno sf

ma sempre poco sf

Unis

p stacc.

Arco p

Pizz. sf

etc. sim.

Picc. Solo

Fl. Picc. Mib

Cl. Sib 1 2

Cor. 1

Tr. ba 1

Joc.

V. ni

V. le

V. Celli

C. B.

marc. f

f

etc. sim.

sempre sim.

Picc.

Fl. 1 2

Cl. Sib 1 2

Tr. ba 1

Joc.

V. ni

V. le

V. Celli

C. B.

123

Picc.

Fl.

Gr. 1

Cl. Picc. Mib

Cl. Sib 1

Cl. Sib 2

Cor. 1

Joc.

123

19^o V. ni Div.

20^o V. ni Div.

V. le Div.

V. Celli

C.B.

1 Fl. Gr. 2

1 Ob. 2 *leggiere*

Cl. Picc. Mib

1 Cl. Sib 2

1 Tr. bo 2 *leggiere*

Arpa

Joc.

Ed.

1 V. ni 2 *leggiere (non forte)*

V. le

V. Celli

C. B. *Arco*
come sopra

125

Fl. Picc.

1

Fl. Gr.

2

Ob.

1

2

Cl. Picc.
Mib

1

Cl. Sib

1

2

Tr. bc

Joc.

Ed.

125

V. ni

V. lo

V. Celli

C. B.

ff brillante

f

ff brillante

leggiere

leggiere

marcato

126

Picc. *f*

Fl.

Gr. 1 *f* 1^o

Cl. Picc. *f*

Mib

Cl. Sib 1 *f*

2

Tr. ba 1 *1^o Solo, non troppo fort.* *b.*

Arpa

Joc.

Ed.

V. ni

V. lo

V. Celli

C. B.

126

Detailed description: This is a page of a musical score for orchestra, numbered 93. It contains measures 126, 127, and 128. The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Clarinet in G (Gr. 1), Clarinet in C (Cl. Picc. Mib), and Clarinet in Bb (Cl. Sib 1 and 2). The brass section includes Trumpet in Bb (Tr. ba 1). The strings section includes Violin (V. ni and V. lo), Viola (V. Celli), and Cello/Double Bass (C. B.). The harp (Arpa) is present but has no part in these measures. The key signature has two flats (Bb and Eb), and the time signature is 4/4. Measure 126 features a dynamic marking of *f* (forte) for the woodwinds. Measure 127 has a dynamic marking of *f* for the woodwinds and *1^o Solo, non troppo fort.* for the trumpet. Measure 128 continues the woodwind *f* dynamic. The trumpet part in measure 127 has a *b.* (breve) marking. The woodwinds play a melodic line with eighth notes and slurs. The trumpet plays a melodic line with eighth notes and slurs. The strings play a rhythmic accompaniment of eighth notes. The harp part is empty.

127

Picc.

Fl.

Gr.

Cl. Picc. Mib

Cl. Sib 1

Cl. Sib 2

Fag. 1 2

Tr. be 1

Arpa

Joc.

œd.

V. ni

V. lo

V. Celli

C. B.

ben marcato

cantabile

ben cant.

Arco
très court

Pizz.

sempre Pizz. e sf

Pizz. e sf

sempre Pizz. e sf

Pizz.

(Pizz.) secco - marcato

très court

etc. sim.

Fag. 2

Tr. bc 1

Joc. *ben cant.*

Ed.

V. ni

V. lo

V. Celli

C. B.



128

Fl. 1 ¹⁹

Ob. 1 *dolce* ¹⁹

Tr. bc 1 *dolce*

Joc.

Ed.

dolce possibile

128

V. ni

V. lo

V. Celli *Arco*

C. B. *Pizz.*

p

129

Sola non f

Tr. ba 1
2

Timp.

Arpa
Préparer: Do, Re, Mi, Fa
Sol, La, Sib

Piano
8^a bassa

Joc.

Ed.
sub. meno f

V. ni
129 Div. Arco
p
sim.

V. lo
Arco
Div. a 3
p
sim.

V. Celli
Div. a 3
p
sim.

C. B.
Dtv.
p (Pizz.)
sim.

espressivo

130

Tr. ba 1
2

Timp.

Arpa

Piano
8^a bassa

Joc.

Ed.

V. ni
130
sim.

V. lo
sim.

V. Celli
sim.

C. B.
sim.

bp.

Tr. be

Tr. boni

Tuba

Gr. C.

Timp.

Joc.

Œd.

V. ni

V. lo

V. Celli

C. B.

poco sf

Solo

più sf

p

mf

bien serrer ou tremolo

Unis Pizz.

Div.

Inis

Arco

SPEAKER:

Le témoin du meurtre sort de l'ombre. Un messager annonce à Œdipe la mort de Polybe et lui révèle qu'il n'était que son fils adoptif
 Jocaste comprend. Elle tente de tirer Œdipe en arrière. Elle se sauve.
 Œdipe la croit honteuse d'être une femme de parvenu.
 Cet Œdipe, si fier de deviner tout! Il est dans le piège. Il est le seul à ne pas s'en apercevoir.
 La vérité le frappe sur la tête. Il tombe. Il tombe de haut. *exit.*

Timp. *colla parte*

non troppo

132 ♩ = 96

Timp. *poco sf*
mf **TENORI** *Entrée du Berger et du Messager*

BASSI *mf*

V.ni *non Div. Arco*
poco sf

V.lo *non Div. Arco*
poco sf

V.Celli *poco sf*

C.B. *pizz.*
pesante mf
Arco

132 ♩ = 96

133 ♩ = ♩

Fl.Gr. 1 *Solo*
dolce

Fag. 1

C.Fag. *Solo*
mf

Cor. 1 *Solo*
LE MESSAGER
leggiero

B. *p*

V.ni *pizz.*
poco marc.

V.lo *pizz.*

V.Celli *pizz.*
poco marc.

C.B.

133 ♩ = ♩

134 135

Fl. 1

Cl. 1

Fag. 1

C. Fag.

Cor.

Tr. bone 1

Lo M.

TENORI

BASSI

134 135

V. ni

V. lo

V. Celli

C. B.

19 Solo

dolce

p

mf

p

ppp

Pizz.

poco marc.

Cor.

Tr. bone 1

Tuba

Lo M.

etc. sim.

sim

p stacc. e secco
TENORI

poco più f marc.

BASSI

p stacc. e secco

poco più f marc.

LE MESSENGER

f assai

T.

f assai

B.

f assai

p stacc.

le M.

T.

B.

p stacc.

p stacc.

p cant.

le M.

V. ni

poco sf, poi p

Pizz.

etc. ▢

V. le

poco sf, poi p

etc. ▢

V. Cell

Div. a 2

Pizz.

etc. ▢

C. B.

non Div.

poco sf, poi p

etc. ▢

etc. ▢

etc. ▢

etc. ▢

141

1 Fag. *f marc. secco*

2 Fag. *poco più f*

1e M.

V. ni

V. lo

V. Celli *(b)* *Arco poco*

C. B. *poco*

141

142

1 Ob.

2 Ob.

C. I.

1 Fag.

2 Fag.

1 Cor.

2 Cor.

Timp.

1e M. *Ossia* *p* *(b)*

V. ni

V. lo *(Pizz.)*

V. Celli *Arco* *non arpegg.* *Div. a 2*

C. B. *{ Pizz. } marcato ma p* *Arco* *non arpegg.*

142

non Div.

143

le M.

V. ni *sim.*

V. lo *sim.*

V. Celli *sim.* (b)

C. B. *sim.*

Detailed description: This block contains the string section of the score for measures 143 and 144. It includes parts for Violoncello (le M.), Violini (V. ni), Viola (V. lo), Violoncelli (V. Celli), and Contrabbasso (C. B.). The music is in a 3/4 time signature with a key signature of two flats. The strings play a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *sim.* (sforzando).

144

Ob. *Soli* *pp*

Cl. Picc. *pp*

Mib. *pp*

Cl. Sib. 1 *pp*

Cl. Sib. 2 *pp*

Fag. 1 *pp*

TENORI *p*

BASSI *p*

Detailed description: This block contains the woodwind and vocal parts for measures 144 and 145. It includes parts for Oboe (Ob.), Clarinet Piccolo (Cl. Picc.), Clarinet in B-flat (Cl. Sib.), Bassoon (Fag.), Tenors (TENORI), and Basses (BASSI). The woodwinds play a melodic line with a dynamic marking of *pp* (pianissimo). The vocalists enter in measure 144 with a dynamic marking of *p* (piano).

144

V. ni

V. lo

V. Celli

C. B.

Detailed description: This block contains the string section of the score for measures 144 and 145. It includes parts for Violini (V. ni), Viola (V. lo), Violoncelli (V. Celli), and Contrabbasso (C. B.). The strings are marked with a rest symbol, indicating they are silent during these measures.

145 *ten.*

Ob. 1

Ob. 2

Cl. Picc. Mib

Cl. Sib 1

Cl. Sib 2

Fag. 1

T.

B.

146

Ob. 1

Ob. 2

Cl. Picc. Mib

Cl. Sib 1

Cl. Sib 2

Fag. 1

T.

B.

LE BERGER tranquillo

147 = ♩ (192), ♩. = 63

C.I.

V. ni

V. lo

V. Celli

sf p

sf p

sf > f

148 **Meno mosso**

poco rit. 149 a Tempo

148 = ♩ (63), ♩. = 126

Ob.

C.I.

Fag.

V. Celli

p

p dolce

148 **Meno mosso**

poco rit. 149 a Tempo

148 = ♩ (63), ♩. = 126

lo B.

Fag.

lo B.

150

Fag. 1
Fag. 2
1e B.

Musical score for measures 150-151. Flute 1 and Flute 2 parts are in the upper staves, and Bassoon 1 is in the lower staff. The music features a melodic line with slurs and a rhythmic accompaniment.

Fag. 1
Fag. 2
1e B.

Musical score for measures 152-153. Flute 1 and Flute 2 parts are in the upper staves, and Bassoon 1 is in the lower staff. The music continues with slurs and dynamic markings.

151

♩ = 63 Più mosso

Jocaste disparaît

C. I.
Fag. 1
Fag. 2
Cor. 3
Cor. 4
Timp.
1e B.

Musical score for measures 151-152. Includes Clarinet in C (C. I.), Flute 1 (Fag. 1), Flute 2 (Fag. 2), Cor Anglais (Cor. 3, 4), Timpani (Timp.), and Bassoon 1 (1e B.). The score includes dynamic markings like *p* and *pp*.

151

♩ = 63 Più mosso

V. ni
V. le
V. Celli
C. B.

Musical score for measures 151-152. Includes Violin I (V. ni), Violin II (V. le), Cello (V. Celli), and Contrabass (C. B.). The score includes dynamic markings like *p* and *pp*, and performance instructions like *Div.* and *Unis*.

152

C. I.

Fag. 1

Solo

p sempre stacc.

ŒDIPE

153

C. I.

Fag. 1

Œd.

154

Fag. 1

C. Fag.

Tr. ba

Œd.

V. ni 1.

V. Celli

du talon

p

poco

sul Sol

Pizz.

poco sf

Tr. be

1

2

Tim. b.

Œd.

V. Celli

Arco

p e stacc.

C. B.

poco sf sub. p

p

155

Cl. Sib 1
Cl. Sib 2
Timp.
E.d.
V. ni I.
V. Celli
C. B.

mf legato

156

Cl. Sib 1
Cl. Sib 2
Timp.
E.d.
V. ni I.
V. Celli
C. B.

Cl. Sib 1
Cl. Sib 2
Timp.
E.d.
V. ni I.
V. Celli
C. B.

157

Fl. Gr. *dolce* 8

Cl. Picc. Mib *mf legato*

Cl. Sib 1

Cl. Sib 2

Cor. 1 *p*

Ob. *p*

157

V. ni

V. lo

V. Cello

C. B.

158

Fl. Gr. 1

Cl. Picc. Mib

Cl. Sib 1

Cl. Sib 2

Fag. 1

Cor. 1

Tr. ba 1

Arpa *f laissez vibrer*

Ob. *f*

19 con Sord.

p

158

V. ni

V. lo

V. Cello

C. B.

sf

Pizz. sf laissez vibrer

160

C.I. *mf*

Fag. 1 *mf*

Cor. 1 *pp*

Tr. bone

Timp.

G.C.

le B.

le M.

160

V.ni *f*

V.lo

V.Cell

C.B. *marc. in p etc. sim.*

161

C.I.

Cl. Sib. 2 *sempre sf*

Fag. 1

Cor. 1

Timp. *G.P.*

le B.

le M.

161

V.ni *G.P.*

V.lo

V.Celli

C.B.

163 164

Cl. Sib 1 2

Tr. boni

le B.

le M.

V. ni

V. le

V. Celli

C. B.

con Sord.

p

ff

sub

Arco

sfp sub.

Arco

sfp sub.

Arco

sfp sub.

Arco

sfp sub.

Div.

sfp

Unis

très court et sec du talon

165

Cl. Sib 1 2

Tr. boni 1 2

le B.

le M.

V. ni

V. le

V. Celli

C. B.

sub.

sub.

165

166

1
Cl. Sib

2
Tr. bone

19 e 29 senza Sordini

p sub.
LE BERGER e TENORI

p sub.
LE MESSENGER e BASSI

166

V. ni

secco e p

V. le

secco e p

V. Celli

C. B.

167

Le Berger et le Messager s'éloignent

1
Fl.

2
3
Cl. Sib

1
2
Timp.

le B. e Ten.

le M. e Bas.

167

V. ni

V. le

V. Celli

C. B.

170 *Le Messager apparait*

♩ = 68

Tr. be

SPEAKER

Et maintenant, vous allez entendre le monologue illustre
 "LA TÊTE DIVINE DE JOCASTE EST MORTE", monologue où le
 messager raconte la fin de Jocaste.

Tr. be

SPEAKER

Il peut à peine ouvrir la bouche. Le chœur
 emprunte son rôle et l'aide à dire comment
 la reine s'est pendue et comment Œdipe s'est
 crevé les yeux avec son agrafe d'or.

Tr. be

SPEAKER

Ensuite c'est l'épilogue.

Epilogue:

Le roi est pris.
 Il veut se montrer à tous, montrer la bête immonde, l'inceste,
 le parricide, le fou. On le chasse. On le chasse avec une extrême
 douceur. Adieu, adieu, pauvre Œdipe! Adieu Œdipe; on l'aimait.

171

Tr. be

Timp.

172

$\text{♩} = 132$

Timp.

LE MESSEGER

172

$\text{♩} = 132$

V. ni

Div.

V. lo

V. Celli

C. B.

Musical score for measures 172-175. The score includes parts for Timpani (Timp.), Violini (V. ni), Violino (V. lo), Violoncelli (V. Celli), and Contrabasso (C. B.). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The tempo is marked as quarter note = 132. The section is titled "LE MESSEGER". The Violini part includes a "Div." (divisi) marking and a forte (*ff*) dynamic. The Violoncelli and Contrabasso parts feature a seven-measure rest in the first measure of the system.



Timp.

lc M.

V. ni

V. lo

V. Celli

C. B.

Musical score for measures 176-180. The score includes parts for Timpani (Timp.), Tromba (lc M.), Violini (V. ni), Violino (V. lo), Violoncelli (V. Celli), and Contrabasso (C. B.). The key signature is one flat and the time signature is 3/4. The section is titled "lc M.". The Violini part includes a "Unis" (unison) marking. The Tromba part has a dynamic marking of *pp*. The Violoncelli and Contrabasso parts feature a seven-measure rest in the first measure of the system.

173

$\text{♩} = 132$ *sempre poco sf (sempre possibile)*

Cl. Sib 1 2 *5^a bassa*

Fag. 1 2 *p < sf p < sf etc. sim.*

Tr. boni 1 2 3 *mf poco*

G. C. *p*

TENORI *p* *cresc.*

BASSI *p* *cresc.*

173

$\text{♩} = 132$

V. ni

V. le *Pizz. mf* *cresc.*

V. Celli *sempre poco sf in p. secco possibile* *sim.* *cresc.*

C. B. *sim.* *cresc.*

174 *come sopra*

Cl. Sib 1 2 *5^a bassa*

Fag. 1 2 *come sopra*

Tr. boni 1 2 3

Tamb. Mil. *poco sf*

G. C.

T. *p*

B. *p*

174

V. ni *Pizz. sf Pizz.*

V. lo *mf*

V. Celli *sf* *sub. meno f. come sopra* *(b)*

C. B. *sf*

175

Ob. 1

C. I.

Cl. Sib 1/2

Fag. 1/2

Cor. 1/2/3/4

Tr. ba 1

Tr. boni 1/2/3

Tamb. Mil.

G. C.

Timp.

T.

B.

mf

staccatissimo

mf

e ben marc.

mf — *poco* *sf*

poco sf

mf

cresc.

cresc.

175

V. ni

V. le

V. Celli

C. B.

non Div.

Arco

non Div.

Div.

Arco

cresc.

sf

Arco

cresc.

ben marc.

176

Ob. 1 2

C.I.

Cl. Sib 1 2

Fag. 1 2

C. Fag.

Cor. 1 2 3 4

Tr. ba 1

Tr. boni 1 2

G.C.

T.

B.

sempre poco sf e secco possibile

cresc.

sempre secco e poco sf

pp

19 Solo non forte

19 Solo

marcato (secco) nel p

p

176

V. ni

V. le

V. Celli

C. B.

sempre poco sf in p, secco possibile

sim.

Div.

sim.

sub. meno f. come sopra

177

Ob. 1 *mf*

Ob. 2 *f*

Cl. Sib 1

Cl. Sib 2

Fag. 1 *a2*

Fag. 2

C. Fag.

Cor. 1 *p stacc.*

Cor. 2

Cor. 3

Cor. 4 *p*

Tr. bc 1 *10*

Tr. bc 2 *30*

Tr. bc 3 *40*

Tr. boni 1 *cresc.*

Tr. boni 2

Tr. boni 3

G. C.

T.

B.

177

V. ni *mf*

V. le

V. Celli

C. B.

178

Musical score for woodwinds and percussion, measures 178-181. The score includes parts for Flute (Fl. Gr.), Oboe (Ob.), Clarinet in A (Cl. I.), Clarinet in Bb (Cl. Sib.), Cor Anglais (Cor.), Trumpet (Tr. bc), and Timpani (Timp). The woodwinds play a rhythmic pattern of eighth notes with accents. The Oboe and Clarinet in Bb play sustained notes with accents. The Cor Anglais and Trumpet parts are mostly rests. The Timpani part has a few notes.

LE MESSENGER

178

Musical score for strings, measures 178-181. The score includes parts for Violin (V. ni), Viola (V. le), Violoncello (V. Celli), and Contrabass (C. B.). The strings play a rhythmic pattern of eighth notes with accents. The Violin part has a 'Div.' (divisi) marking. The Viola, Violoncello, and Contrabass parts have various dynamics and articulations.

1
Fl.Gr. 2
3
Ob. 1
2
C.I.
Cl. Picc. Mib
Cl. Sib 1
2
Cor. 1
2
3
Te M.
V.ni
V.lo
V.Celli
C.B.

8
8
Unis

♩.
179

1 Fl. Gr. 2 Fl. Gr. 3 Fl. Gr. 39 muta in Fl. Picc.

1 Ob. 2 Ob.

C. I.

1 Cl. Picc. 2 Cl. Sib.

1 Cor. 2 Cor. 3 Cor. 4 Cor.

1e M.

p sub.
{ poco > sub. p etc. simile

TENORI

BASSI

♩.
179

V. ni

V. le

V. Celli

C. B.

{ sub. meno f e sempre stacc.

180

1
2
3
4

Cor.

T.

B.

180

V. ni

V. lo

V. Celli

C. B.

181

1
2

Fag.

C. Fag.

1
2
3
4

Cor.

Tr. be

1
2

T.

B.

181

V. ni

V. lo

V. Celli

C. B.

Div.

Unis

poco sf nel p e secco possibile

Div.

secco e poco sf

183

Fag. 1/2

Cor. 1/2/3/4

Tr.be 1/2

Timp.

T.

B.

V.ni

V.le

V.Celli

C.B.

Div.

Unis

(b)

184

Ob. 1/2

C.I.

Cl. Picc.

Mib

Cl. Sib 1/2

Fag. 19 Solo

Cor. 1/2/3/4

T.

B.

mf grazioso

sub. meno f

10

30

184

V.ni

V.le

V.Celli

C.B.

sub. meno f

1
Tr. be

3
4

lc M.

V. ni

V. lc

V. Celli

C. B.

1
Tr. be

2

lc M.

V. ni

V. lc

V. Celli

C. B.

187

C.I. *marc.*

Sib 1 *marc.*

Cl. *marc.*

La 2 *marc.*

Tr.boni 1 *mf con Sord. staccato*

Tr.boni 2 *p staccato senza Sord. con Sord.*

T. *f*

B. *f*

187

V.ni *p ben marc.*

V.lc *mf stacc. ben marc.*

V.Celli *sub.p tres court*

C.B.

188

C.I.

Sib 1

Cl. *etc. marc.*

La 2 *(b)*

Fag.

T. *piu f*

B.

188

V.ni

V.lc *cres con do*

V.Celli

C.B.

1 Fl.Gr. *8* *ff* *p* *pp* *p* *p* *pp*

3 Fl.Gr. *8* *ff* *p* *pp* *p* *p* *pp*

Ob. 1 *ff* *p* *pp* *p* *p* *pp*

2 Ob. *ff* *p* *pp* *p* *p* *pp*

C.I. *cresc.* *ff* *p* *pp* *p* *p* *pp*

Cl. Picc. *ff* *p* *pp* *p* *p* *pp*

Mib. *ff* *p* *pp* *p* *p* *pp*

Sib. 1 *ff* *p* *pp* *p* *p* *pp*

Cl. 2 *ff* *p* *pp* *p* *p* *pp*

La. *cresc.* *ff* *p* *pp* *p* *p* *pp*

Fag. 1 *ff* *p* *pp* *p* *p* *pp*

2 Fag. *ff* *p* *pp* *p* *p* *pp*

C.Fag. *ff* *p* *pp* *p* *p* *pp*

Cor. 1 *ff* *p* *pp* *p* *p* *pp*

2 Cor. *ff* *p* *pp* *p* *p* *pp*

Tr.be *ff* *p* *pp* *p* *p* *pp*

Tr.boni *ff* *p* *pp* *p* *p* *pp*

Timp. *ff* *p* *pp* *p* *p* *pp*

T. *ff* *p* *pp* *p* *p* *pp*

B. *piu f* *ff* *p* *pp* *p* *p* *pp*

V.ni *8* *ff* *p* *pp* *p* *p* *pp*

V.lo *ff* *p* *pp* *p* *p* *pp*

V.Celli *ff* *p* *pp* *p* *p* *pp*

C.B. *cresc.* *ff* *p* *pp* *p* *p* *pp*

190

Fl. Gr 1 2 3

Ob. 1 2

C. I.

Cl. Picc

Mib

Sib 1

Cl.

La 2

Fag. 1 2

C. Fag.

Cor. 1 2 3 4

Tr. boni 2

T.

B.

meno f *poco a poco cresc.*

meno f *poco a poco cresc.*

mf *cresc.*

mf *cres. cen. do*

p (ma marc.)

sub. meno f *crescendo*

190

V. ni

V. le

V. Celli

C. B.

mf *f* *sim*

Div. *sim* *Div.* *sim.*

sub. meno f ma sempre marc. *f cresc.*

tr. mis

(4) (k)

192

Tempo giusto

1
2
3
4
Cor.

T.
B.

V. ni
V. lo
V. Celli
C. B.

f *assai*

f *assai*

192 Tempo giusto

sempre f e staccatissimo

sempre f e staccatissimo

sempre f e staccatissimo

193

1
2
3
4
Cor.

T.
B.

V. ni
V. lo
V. Celli
C. B.

etc. marcatissimo

etc. marcatissimo

193

sempre f e staccatissimo

Div.

Div.

Div.

Musical score for measures 188-193. The score includes parts for Cor. (4), Tuba, T., B., V.ni, V.le, V.Celli, and C.B. The music is in a key with two flats and a 4/4 time signature. A dynamic marking of *ff* is present in the Tuba part.

Musical score for measures 194-199. The score includes parts for Cor. (4), Tuba, T., B., V.ni, V.le, V.Celli, and C.B. The music is in a key with two flats and a 4/4 time signature. A dynamic marking of *ff* is present in the V.ni part. A *Div.* marking is present in the V.le part.

195

Fl. Picc. *f*

1 *f*

Fl. Gr. *f*

2 *f*

Ob. 1 *f stacc.*

2 *f stacc.*

Cl. Picc. *f*

Mib *f* *sempre stacc.*

Cl. Sib. 1 *f*

2 *f*

Fag. 1 *f*

2 *f*

Cor. 1 (b)

2 (b)

3 (b)

4 (b)

T. (b)

B. (b)

195

Fl. Gr. 1 2

Ob. 1 2

Cl. Picc. Mib.

Cl. Sib 1 2

Fag. 1 2

Cor. 1 2 3 4

Tr. boni 1 2 3

Tuba

T.

B.

9

2

a 2

p

p

p

p

196 ♩ = 132 (come Sopra)

Tr. bc
3
4

LE MESSEGER

V. ni

V. le

V. Celli

C. B.

Detailed description: This musical score is for the section 'LE MESSEGER'. It features five staves: Tr. bc (Trumpet in B-flat, parts 1, 2, 3, 4), V. ni (Violini), V. le (Violini), V. Celli (Violoncelli), and C. B. (Contrabbassi). The tempo is marked as ♩ = 132 (come Sopra). The music includes various dynamics such as *mf*, *ff*, and *pp*, along with articulations like accents and slurs. The V. ni part includes a 'Div.' (divisi) section with eighth-note patterns. The V. le and V. Celli parts feature complex rhythmic patterns with slurs and accents.

Œdipe réapparaît

Tr. bc
3
4

le M.

V. ni

V. le

V. Celli

C. B.

Detailed description: This musical score is for the section 'Œdipe réapparaît'. It features six staves: Tr. bc (Trumpet in B-flat, parts 1, 2, 3, 4), le M. (Mandolin), V. ni (Violini), V. le (Violini), V. Celli (Violoncelli), and C. B. (Contrabbassi). The music includes various dynamics such as *mf*, *ff*, and *pp*, along with articulations like accents and slurs. The V. ni part includes a 'unio' (unison) section with eighth-note patterns. The V. le and V. Celli parts feature complex rhythmic patterns with slurs and accents.

197 ♩ = 50

Fl. Picc. 1
 Fl. Gr. 2
 Ob. 1
 C. I. 1
 Cl. Picc. Mib 1
 Cl. Sib 1
 Fag. 1
 C. Fag. 1
 Cor. 1
 Tr. be 1
 Tr. boni 1
 Tuba 1
 Gr. C. 1
 Timp. 1
 Piano 1
 le M. 1
 T. 1
 B. 1

marcatissimo

sf secco

le Messager disparaît

197 ♩ = 50

V. ni 1
 V. le 1
 V. Celli 1
 C. B. 1

non Div.

Pizz. Arco

Fl. Picc.

Fl. Gr.

Ob.

C. I.

Cl. Picc. Mib

Cl. Sib

Fag.

C. Fag.

Cor.

Tr. bc

Tr. boni

Tuba

Gr. C.

Timp.

Piano

T.

B.

V. ni

V. le

V. Celli

C. B.

non Div.

non Div.

Pizz. Arco

Pizz. Arco

psub.

sempre sim.

Musical score for measures 188-198. The score includes parts for Oboe (Ob.), Clarinet in B-flat (C.I.), Clarinet in Si-bémol (Cl.Sib.), Cor Anglais (Cor.), Trumpet (T.), Bass (B.), Violoncelle (V.Celli), and Contrebasse (C.B.). The key signature has one sharp (F#) and the time signature is 2/2. The music features a melodic line in the Oboe and Clarinet in B-flat, with a supporting bass line in the Bass and a rhythmic accompaniment in the Violoncelle and Contrebasse. Dynamics include *p* (piano) and *f* (forte).

Musical score for measures 199-208. The score includes parts for Oboe (Ob.), Clarinet in B-flat (C.I.), Clarinet in Si-bémol (Cl.Sib.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (T.), and Bass (B.). The key signature has one sharp (F#) and the time signature is 2/2. The music features a melodic line in the Bassoon, with a supporting bass line in the Bass and a rhythmic accompaniment in the Violoncelle and Contrebasse. Dynamics include *mf* (mezzo-forte) and *f* (forte). A *cresc.* (crescendo) marking is present under the Bassoon part.

Musical score for measures 209-218. The score includes parts for Violoncelle (V.Celli) and Contrebasse (C.B.). The key signature has one sharp (F#) and the time signature is 2/2. The music features a melodic line in the Violoncelle and a rhythmic accompaniment in the Contrebasse. Dynamics include *cresc.* (crescendo).

200

Fl. Picc.

Fl. Gr. 1 2

Ob. 1 2

C. I.

Cl. Picc. Mib

Cl. Sib 1 2

Fag. 1 2

C. Fag.

Cor. 1 2 3 4

Tr. bc 1 2 3 4

Tr. boni 1 2 3

Tuba

Gr. C.

Timp.

Piano

T.

B.

200

V. ni

V. le

V. Celli

C. B.

mf *marcatissimo*

non Div.

non Div.

Pizz.

Arco

201

Fl. Picc.

Fl. Gr. 1 2

Ob. 1 2

C. I.

Cl. Picc. Mib

Cl. Sib 1 2

Fag. 1 2

C. Fag.

Cor. 1 2 3 4

Tr. be 1 2 3

Tr. boni 1 2 3

Tuba

Gr. C.

Timp. *p sempre*

Piano

T. *p tranquillo*

B. *p tranquillo*

201

non Div.

V. ni non Div.

V. le

V. Celli

C. B. *p al fine* *simile*

202

Score for measures 202-203. Instruments: Timp., T., B., V. Celli, C.B. Includes a *simile* marking.

Score for measures 204-205. Instruments: Timp., T., B., V. Celli, C.B.

203

Score for measures 206-207. Instruments: Timp., T., B., V. Celli, C.B.

RIDEAU

Score for measures 208-210. Instruments: Timp., T., B., V. Celli, C.B.

FIN